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SAMUEL COLMAN'S PAINTINGS.

3-13-03

Pictures by Natives and Foreigners at the American Art Galleries.

The sale of his small collection of foreign pictures and of his paintings by natives at the American Art Galleries on Wednesday next will deprive Mr. Samuel Colman of a good many silent friends who have hung for years on the walls of his pretty villa in Newport. Whilst he parts with these he also sells the contents of his studio, both oils and water colors, pictures large and pictures small, which tell of his travels not in Italy and Holland alone, but in Arizona and Mexico. The entire collection comprises about one hundred canvases, seventy of them being his own work in water colors and oils.

Among the twenty-six pictures under other names a little Italian scene with cypresses and church façade by Elihu Vedder is conspicuous for its bold color scheme and distinct characteristic; it is a genre and landscape combined called "Bereaved," executed in oils with a much happier touch than Vedder is apt to give, better, for instance, than his touch in the little head called "Sappho." Another good oil painting is a head of an Italian girl by William Sartain. "Waste Lands," also, a water color by J. Francis Murphy, will be of interest to admirers of his landscapes since it has much of the quality of his best work in oils.

An American whose pictures are rarely seen is Frank Currier of Munich. This collection has an impressionist water color called "Twilight," which shows once more how much we have lost through Currier's expatriation. It is a vivid color-scheme, a sunset done in a slashing but masterly way. The water-color head of a girl in a black bonnet by William M. Chase appears to belong to the period when Currier and he, Duveneck, Muhrman, Shirlaw, Blum, and Twachtman were members of the band of painting Amerikaner in the art-producing capital of Bavaria. It has no little charm. Victor Nehlig is another revenant like Currier; his "Combat in the Woods" between American soldiers of the rebellion epoch and Indians of, say, Fenimore Cooper's time is full of dash and vim; they are really fighting at close quarters instead of posing as combatants.

The Hollanders are particularly good in this section of Colman's art treasures. James or Jacob Maris, now deceased, has a "Dutch Town" executed in clever washes and an "Italian Girl." An oil painting by an old Hollander, Jan Miel, is less satisfactory. Good are the water colors by Weissenbruch, "A Windy Day in Holland," two also by W. de Zwart, called "Winter in Holland," and "Picturesque Corner in a Dutch Town."; by H. de Bock, "Twilight," and by Nicholas Bastert, "Winter in Holland." There are inferior pieces by Andreas Achenbach, Gustav Richter, and J. J. Veyrassat.

The gem of the foreign contingent is a Corot, a little study at Ville d'Avray, 9 by 12 inches, with a feathery clump of trees in the middle distance and a small figure of a woman to the left before a wedge of woods. The sky has almost no incident, the picture as a composition might be termed conventional. And yet this little canvas stands out in reserved beauty, so that it surpasses the other Corot, "A Every Afternoon," although the latter might well cause a collector to long to break one of the commandments.

Another small canvas rich in charm is the "Scene in Smyrna"—curious title!—by A. D. Decamps, as brilliant as a bit of Oriental lacquer with inlays of semi-precious stones. Probably the most valuable of the French pictures present, if not of the entire collection, is the study by Delacroix for his famous painting in the Louvre showing Dante and Virgil in Charon's boat crossing the Styx. It is 15½ inches long, 13¼ high, and was in the John Taylor Johnston sale. Here is something for the Metropolitan to buy, not only on its merits but in memory of its former President. The "Nymph," by Diaz, is a small canvas also, eight by nine inches, or thereabout. She lies on her right side with back turned, flexing the left leg and extending the left arm in an attitude of repose which is scarcely that of sleep. The drawing is peculiar, but it is for its uncommonly fine color scheme that this little canvas will find admirers.

Other works by foreigners are "The Dwarf of Charles V.," an oil sketch of a grotesque manikin and dog by Roybet, a painter whose pictures have been having a boom of late in Paris; a smart "Moorish Soldier," water color by Tapiro; a nice little "Landscape with Deer," by the sculptor Barye, and a very tiresome "Cathedral at Prague," by Prof. Findrich Eibner.

Mr. Colman's large oil paintings are in the upper gallery, where they have, some of them, a chance to prove their fine qualities of tone and, what is more surprising in view of this painter's long abstention from the Academy exhibitions, prove also their decorative force as ornaments of large interiors. "The Grand Cañon of the Colorado, Arizona," is painted on a cloudy day when mists are rising, so that the extraordinary colors of the gorges are softened and the peculiar formations in cone-shaped pinnacle and flat-topped meza emerge from a sea of vapor instead of cutting sharp against the cloudless sky.

Such a picture would find a fitting place in the great hall of a club. It is forty-one inches high and thirty-five wide. Another impressive tonal piece is "The Water Towers of Marfil, Mexico," showing an aqueduct and building of the Spaniards and one of those quaint ox carts with solid wheels that still exist in many parts of Mexico. This is a wide picture, over four feet in breadth. Still larger is the "Autumn in the Kanawha Valley, West Virginia"; it is fully six feet long. Among the Western pictures the "Pacific Coast at Monterey, California," is only second in charm to the view of the Grand Cañon.

Among the Eastern, No. 82, "Rocky Farm, Newport, R. I.," is the best in oils, with its warm, agreeable tones, its streak of blue pool, and its reflection of the character of the local landscape. Less successful are "Borders of Lake Texcoco, Mexico," and "Outskirts of the City of Mexico." Excellent is the little oil "Coast of Etretat," dated 1887.

Venice is an old ground for Mr. Colman, but for some reason the Venetian scenes lack the personal something that a good many other pictures contain. The big oil color, "Church and Island of San Giorgio," is a handsome piece of decoration, but lacks savor. Less dry is the large canvas showing "Fishing Boats Becalmed in the Adriatic." Preferable is "Edge of a Wood in November" and "A Showery Day at Zaandam, Holland." Perhaps Venice has been painted so often that there is need of a special power or a novel touch to make one grateful. Some, at least, of these Venice views were painted long ago; since their making, how many other artists from America have tried their skill on these same lagunes!

Turning from the oils of Samuel Colman to the water colors one often feels that he excelled in this rather than the other medium. "The Aqueduct at Pueblo, Mexico," is one of the best of the water colors. Other delightful bits are "At Narragansett Pier, R. I.," two views from the rocks, "The Cathedral at Quimper, Brittany," "At Morlaix, France," and "Escalier des Carmes, Rennes." Three little water colors reflect fairly the attractions of the canal near Mexico City which leads to the ancient lake, now partly dried up and much curtailed—the water promenade of the Viga. "Dutch Coasting Craft," "Windmills at Zaandam," and "Kew on the Thames" are further water colors somewhat lacking, it is true, in the transparency of the wash, but full of tone and often inspired by a certain gravity and breadth of sentiment which, after all, is the individual stamp that Colman has imprinted on all his work.

TWO INTERESTING ART SALES.

BURRITT OLD CHINA AND COLMAN PICTURES AT AUCTION.

Eager Bidders and High Prices for the Celebrated Old Staffordshire Ware —$470 for a Platter—A Corot for $2,200—Colman Top Price, $500.

Two interesting sales took place at the American Art Galleries yesterday and both were well attended. In the afternoon Mr. Kirby began the auction of the collection of ceramics made by the late A. Melrose Burritt of Waterbury, Conn., and in the evening he sold ninety-seven paintings and water colors owned by Samuel Colman, N. A., most of them Mr. Colman's own works, and the others paintings and drawings chiefly by Barbizon and Dutch painters.

The first session of the Burritt sale realized $5,809. The sale of Mr. Burritt's ceramics will be continued this afternoon, and this evening his fine collection of etchings will be dispersed. Mr. Colman's sale resulted in proceeds of $22,275.

At Mr. Colman's sale in the evening there were present among others John Harsen Rhoades, William T. Evans, Thomas B. Clarke, Louis C. Tiffany, Thomas W. Wood, the Rev. Dr. Roderick Terry, ex-Judge W. M. K. Olcott, Henry O. Havemeyer, A. W. Thayer, George Galbraith Ward, D. O. Tiffany, Charles W. Gould, S. T. Peters, and among the dealers M. Durand-Ruel, William Macbeth, and representatives of Cottier & Co., Knoedler & Co. and Glaenzer & Co.

The highest price paid for a work of Mr. Colman's was $600 for his "Fishing Boats Becalmed in the Adriatic," and the highest price of the evening was $2,200, paid for a small Corot, "A Study at Ville d'Avray" (9x12½ inches), in Mr. Colman's collection.

The Colman Pictures.

PAINTED BY MR. COLMAN.

1—"Dutch Coasting Craft" (water color); Stallberg	$40
2—"Blois, From the River" (water color); Notman	30
3—"At Kew" (water color); Mrs. Williams	65
4—"Mosque of Sidi-bou-Hac, Tlemcin, Algeria" (water color); Dunham	40
5—"Windmills of Zaandam" (water color); Notman	100
6—"On Lake Lugarno" (water color); Notman	120
7—"Autumn Trees, Newport;" Dunham	35
8—"Woods in October: Irvington," D. M. Curtis	75
9—"Saw Mill Valley, Westchester;" Wall	80
10—"Lake Conesus;" George G. Ward	60
11—"Fishermen Landing Boats at Bordighera;" Dunham	100
12—"Approach to Colorado Cañon, from Peach Spring;" Dunham	100
13—"Coast at Etretat;" Notman	80
14—"Venice, from the Grand Canal;" C. W. Gould	90
15—"Edge of a Wood in November;" Cochran	60
16—"On the Viga, City of Mexico (water color); Notman	50
17—"On the River Elbe, at Dresden (water color); Dunham	90
18—"Ronda, Spain," (water color); Dunham	50
19—"On the Viga, City of Mexico," water color; D. O. Tiffany	50
20—"Farm Yard at East Hampton," S. T. Peter	300
21—"October Sunset, Valley of the Genesee," William Macbeth	485
22—"The Campanile;" R. Terry	100
23—"Moonrise at Venice," W. T. Evans	160
24—"Near Ossipee;" Dunham	85
25—"Lagoons, From the Lido;" Notman	100
26—"Irvington Woods in October;" Notman	75
27—"On the Viga," water color; D. O. Tiffany	75
28—"At Narragansett Pier," water color; D. M. Curtis	55
29—"Sketch in Venice," water color; Williams	50
30—"At Morlaix," water color; Notman	125
31—"Escalier des Carmes, Rennes," water color; Ridgeway	80
32—"On the Viga," water color; Dunham	40
33—"Ossipee Meadows," water color; G. G. Ward	105
34—"Street Scene at Marfil;" Dunham	35
35"Outskirts of Pueblo, Mexico," Peters	55
36—"Pacific Coast in Calm Weather, Evening;" Williams	450
37—"Lime Kilns of Pueblo;" Notman	275
38—"Grinnell's Point;" Williams	65
39—"Study of Trees, Westchester;" R. Terry	60
40—"Venice at Sunset;" Main	80
41—"Wood Scene;" Dunham	40
42—"Autumn at Irvington;" Cochran	55
43—"Narragansett Pier," water color; Notman	100
44—"Cathedral at Quimper, Brittany," water color; Notman	95
45—"Fishing Boats, Naples," water color; Dunham	80
46—"Coast of Bordighera," water color; Notman	100
47—"Aqueduct at Pueblo," water color; Notman	180
48—"Lake Texcoco;" Notman	130
49—"Edge of a Wood in November;" Peters	300
50—"Castello del Ovo and Lighthouse, Naples;" Williams	450
51—"Showery Day at Zaandam;" Ward	400
52—"Venetian Fishing Boats Becalmed;" Williams	600
52a—"Church and Island of San Georgio;" W. M. K. Olcott	570
WORKS BY THE BARBIZON AND OTHER PAINTERS.	
53—"A Dutch Town," water color; Maris; Glaenger	$500
54—"Windy Day in Holland," water color, Weissenbruch; J. H. Rhoades	310
55—"Dutch Town," Miel; Ridgeway	125
56—"The Romantic Reader," Richter; Ridgeway	70
57—"Coast of Holland," Achenbach	825
58—"Dante and Virgil Crossing the Styx" (study for the large picture in the Louvre), Delacroix; Knoedler & Co	850
59—"A Silvery Afternoon," Corot; Glaenzer	1,200
60—"Nymph," Diaz; Glaenzer	1,025
61—"Study at Ville D'Avray," Corot; Higgins	2,200
62—"Scene in Smyrna," Decamps; Glaenzer	800
63—"Landscape and Deer," Barye; Durand-Ruel	310

64—"Combat in the Woods," Nenig; H. A. Wisewood..... 70
65—"Street Scene in France," Veyrassat; G. W. Benjamin..... 50
66—"Corner in a Dutch Town" (water color), Zwart; Cottier & Co..... 45
67—"Winter in Holland" (water color), Zwart; Cottier & Co..... 95
68—"Twilight" (water color), Bock; Cottier & Co..... 130
69—"Winter in Holland" (water color), Bastert; Cottier & Co..... 100
70—"Moorish Soldier" (water color), Tapiro; Stiger..... 70
71—"Study of a Head" (water color), Chase; Peters..... 80
72—"Twilight" (water color), Currier; Rhoades 270
73—"Waste Lands" (water color), Murphy; Rhoades..... 160
74—"Sappho," Vedder; Henderson..... 395
75—"Bereaved," Vedder; Henderson..... 185
76—"Head of an Italian Girl," Sartain; H. O. Havemeyer..... 240
77—"Cathedral at Prague" (water color), Elbner; Kearny..... 65
78—"Italian Girl," Maris; Glaenzer..... 340
79—"The Dwarf of Charles V.," Roybet; Cottier & Co..... 200

PICTURES IN OIL BY MR. COLMAN.

80—"Mosque of Sidi-bou-hac, Tlemcin, Algeria"; Mrs. Watson..... $220
81—"Saw-Mill River, Westchester"; A. W. Thayer..... 17.
82—"Rocky Farm, Newport"; Peters..... 160
83—"Coast of Holland at Sunset"; Notman.. 475
84—"Water Towers of Marfil"; Notman..... 350
85—"Autumn in the Kanawa Valley"; Notman. 450
86—"Grand Cañon of the Colorado"; Dunham 425
87—"Mountains and Cliffs of Arizona"; Williams..... 350
88—"Borders of Lake Texcoco"; Notman.... 200
89—"Ruins of a Mosque at Boumadina, Algeria"; Dunham..... 170
91—"Coast at Monterey"; Notman..... 325
91—"Street Scene at Morelia, Mexico"; A. H. Ball..... 150
92—"Rocky Farm in Autumn"; Dunham.... 180
93—"City of Leon, Mexico"; L. C. Tiffany.... 110
94—"Evening Light on Mount Baker"; Notman 170
95—"Outskirts of the City of Mexico"; Dunham 170
96—"Landscape Study"; G. D. Wheeler..... 70

Total..... $22,275

$22,275 FOR COLMAN COLLECTION

Sale Included Seventy of His Own Canvases—Good Prices Obtained.

Samuel Colman's name was not potent enough to draw as large a crowd to the American Art Galleries last night as J. H. Twachtman's did on Tuesday, but the prices realized were better, the total for his entire collection bringing $22,275. This included seventy of his own oil paintings and water colors and twenty-six by foreign and American painters in his own collection. The highest price paid for one of Mr. Colman's canvases was $600 for "Venetian Boats Becalmed in the Adriatic," the buyer giving the name of "Williams." Some of the other high prices for the Colman pictures were $570, paid by W. M. K. Olcott for "The Church and Island of San Georgia"; $400, by "Ward" for "Showery Day at Zaandam"; $325, by "Notman" for the "Pacific Coast at Monterey," the same buyer getting "Autumn in the Kanawa Valley" for $450; "The Water Towers of Marfil" for $350 and "The Coast of Holland" for $475. J. Williams paid $450 for the "Castella Del Oro." S. J. Peters gave $450 for "Edge of a Wood," Notman paid $275 for "Lime Kilns of Pueblo," Williams bid $450 for "Pacific Coast in Calm Weather," and William A. Macbeth gave $485 for "October Sunset."

Of the works by other painters, H. L. Higgins paid $2,200 for Corot's "Study at Ville d'Auray," the other Corot, "Silvery Afternoon," going to Eugene Glaenzer for $1,250, who also paid $1,025 for "A Nymph" by Diaz and $500 for Maris's "Dutch Town." J. Harsen Rhoades, Louis Tiffany, Knoedler & Co., Durand-Ruel and H. O. Havemeyer were also among the bidders.

At the first session of the sale of the Burritt collection of Chinese porcelain and "old blue" plates there was a crowd of private collectors, and the bidding was of the liveliest description. The total of the sale was $5,809, one platter of old Staffordshire bringing $470, a buyer named Kellogg getting it. He also paid $190 and $170 each for two other platters of the same make. Another one of these platters went for $155, one for $290 and another for $210. A bottle-shaped Chinese vase brought $175, and others went for $200, $105 and $100 each.

COLMAN GALLERY BRINGS $22,270.

Sale of Fine Paintings at the American Art Galleries Draws Fair Prices.

Samuel Colman's collection of paintings by himself and others brought at his sale by auction in the American Art Galleries last evening $22,275. This sum seemed small to his intimate friends in the auction room, but it is adequate. The catalogue numbers, titles of pictures, names of painters and buyers are in the following list:

PICTURES BY MR. COLMAN.

"Dutch Coasting Craft" (water color)	$10
"The Town of Blois" (water color)	30
"Kew on the Thames" (water color), Mrs. Williams	65
"Mosque of Sidi-Bou-Hac" (water color), Dunham	40
"Windmills of Zaandam" (water color), Geo. Notman	100
"On Lake Lugarno" (water color), Geo. Notman	135
"Autumnal Trees" (oil color)	55
"Woods in October" (oil color)	75
"Hillside, Sawmill Valley" (oil color), A. H. Wall	80
"Lake Conesus" (oil color), Ward	60
"Fishermen Landing Boats" (oil color)	100
"Approach to Colorado Canon" (oil color)	100
"Coast at Etretat" (oil color), G. Notman	80
"Venice" (oil color), C. W. Gould	30
"Edge of a Wood" (oil color)	60
"On the Viga" (water color)	50
"On the River Elbe" (water color), G. Notman	90
"Ronda, Spain" (water color)	50
"On the Viga" (water color), D. O. Tiffany	50
"Farm Yard" (oil color), S. T. Peters	300
"October Sunset" (oil color) Wm. Macbeth	485
"Campanile, Venice" (oil color), Roderick Terry	100
"Moonrise at Venice" (oil color), W. T. Evans	160
"Near Ossipee" (oil color), Dunham	85
"Venetian Lagoons" (oil color), G. Notman	100
"Woods in October" (oil color), D. O. Tiffany	75
"On the Viga" (water color), G. M. Curtis	55
"Narragansett Pier" (water color), G. M.	50
"Sketch in Venice" (water color)	125
"At Dinan" (water color), G. Notman	80
"Escalier Des Carmes" (water color), Ridgeway	40
"On the Viga" (water color), Dunham	140
"Ossipee Meadows" (water color), Ward	25
"Street at Marfil" (oil color), T. Dunham	55
"Outskirts of Pueblo" (oil color), S. E. Peters	450
"The Pacific Coast" (oil color), Williams	275
"Lime Kilns of Pueblo" (oil color), G. Notman	65
"Grinnell's Point" H. Williams	50
"Study of Trees" (oil color), Roderick Terry	80
"Venice at Sunset" (oil color), J. M. Main	40
"Wood Scene" (oil color), Dunham	55
"Autumn at Irvington" (oil color), G. H. Cochran	100
"Narragansett Pier" (water color), G. Notman	95
"Cathedral at Quimper" (water color), G. Notman	80
"Fishing Boats" (water color), Dunham	100
"Coast of Bordighera" (water color), G. Notman	100
"Aqueduct at Pueblo" (water color), G. Notman	110
"Lake Texcoco" (oil color), G. Notman	150
"Edge of a Wood" (oil color), S. T. Peters	300
"Castello Del Ovo" (oil color), J. Williams	45
"Showery Day at Zaandam" (oil color)	400
"Venetian Fishing Boats" (oil color), Williams	600
"Church of San Georgio" (oil color), W. M.	50

WORKS BY OTHER PAINTERS.

"A Dutch Town" (water color), Maris; E. Ghaenzer	500
"Windy Day in Holland" (water color), Weissenbruch; J. Harsen Rhoades	310
"A Dutch Town," Jan Miel; Ridgeway	45
"Romantic Reader" (Richter) Ridgeway	1
"Coast of Holland" (Achenbach), Hugo Riesinger	825
"Dante and Virgil" (Delacroix) Study for the large picture in the Louvre, M. Knoedler & Co	55
"A Silvery Afternoon" (Corot), E. Ghaenzer	1 25
"A Nymph" (Diaz), E. Ghaenzer	1,0 5
"Study, Ville D'Avray" (Corot), H. L. Higgins	2,200
"Scene in Smyrna" (Decamps), E. Ghaenzer	80
"Landscape and Deer" (Barye), Durand-Ruel	310
"Gomba in the Wood" (Neuhuys)	70
"Street in France" (Verassat), C. P. Tenjamin	50
"In a Dutch Town" (water color—Zwart), Cottier & Co	45
"Winter in Holland" (water color—Zwart), Cottier & Co	55
"Twilight," (water color), Bock; Cottier & Co	130
"Winter in Holland" (water color), Battert; Cottier & Co	100
"Moorish Soldier" (water color), Tapiro; E. M. Sieger	70
"Study of a Head" (water color), Chase; S. T. Peters	80
"Twilight" (water color), Currier; J. Harsen Rhoades	270
"Waste Lands" (water color), Murphy; J. Harsen Rhoades	160
"Sappho" (oil color), Vedder; Henderson	395
"Bereaved" (oil color), Vedder	185
"Head of Italian Boy" (oil colors), Satan; H. O. Havemeyer	240
"Cathedral at Prague" (water color), Ebner	65
"Italian Girl" (oil color), Maris; E. Ghaenzer	340
"Dwarf of Charles V." (oil color), Roybet; Cottier & Co	200

PICTURES BY MR. COLMAN.

"Mosque of Sidi-Bou-Hac," Mrs. J. S. Watson	120
"Saw Mill River," A. W. Thayer	170
"Rocky Farm," S. T. Peters	160
"Coast of Holland," G. Notman	475
"Water Towers of Marfil," G. Notman	350
"Autumn in Kanawa," G. Notman	450
"Grand Canon," Dunham	425
"Mountain and Cliffs," Williams	350
"Borders of Lake Texcoco," G. Notman	200
"Ruins of a Mosque," Dunham	170
"Coast of Monterey," G. Notman	325
"Street at Morelia," A. H. Wall	150
"Farm in Autumn," Dunham	180
"City of Leon," L. C. Tiffany	110
"Evening Light," G. Notman	170
"Outskirts of the City of Mexico," Dunham	170
"Fisherman and Genii"	70
Total	$22,275

Thomas E. Kirby, the auctioneer, defined the quality of Mr. Colman's art aptly. He said: "It is learned; it has great charm in colors; it is distinctly original." The attendance was numerous and brilliant.

The Corot that brought $2,200, the highest price of the sale, had not the artistic value of the other Corot, the "Silvery Afternoon," that brought $1,250, for in the latter is the tone of the paintings by Corot that is the finest expression of his individuality.

COLMAN SALE REALIZES $22,275.

Many Buyers for His and Paintings of the Barbizon School.

Much the same characteristics as marked the Burritt auction in the afternoon attached to the sale of oil paintings and water colors by Samuel Colman, N.A., together with his private collection of pictures by painters of the Barbizon school and others at the American Art Galleries in the evening; $22,275 was realized o nninety-six canvases by Mr. Colman and others.

Last night's buyers included ex-Justice W. M. K. Olcott, Henry O. Havemeyer, J. Harsen Rhoades, D. O. Tiffany, D. H. Cochran, jr., S. T. Peters, W. T. Evans, A. W. Thayer, Eugene Glenzer, Hugo Reisinger, H. L. Higgins, H. A. Wisewood and Mrs. J. S. Watson. The names of some of the pictures by the Barbizon and other painters, together with their prices and purchasers, follow:

J. B. C. Corot, "A Study at Ville D'Avray," H. L. Higgins, $2,200; J. B. C. Corot, "A Silvery Afternoon," Eugene Glenzer, $1,250; N. V. Diaz, "A Nymph," Eugene Glenzer, $1,025; A. G. Décamps, "A Scene in Smyrna," Eugene Glenzer, $800; Eugene Delacroix, "Dante and Virgil Crossing the Styx," (study for large picture in the Louvre), M. Knoedler & Co., $850; Andreas Achenbach, "Coast of Holland," Hugo Reisinger, $825; James Maris, "A Dutch Town," Eugene Glenzer, $500; Elihu Vedder, "Sappho," Mr. Henderson, $395; and W. M. Chase, "Study of a Head," S. T. Peters, $80.

N.Y. Herald, 3-26-03.

SALE OF COLMAN PICTURES.

There was a large and interested audience at the sale last evening at the American Art Galleries of some seventy oils and water colors by the well known American artist, Mr. Samuel Colman, and of twenty-seven examples of modern foreign and American painters from Mr. Colman's private collection.

The total of the sale was $22,275. The highest figure of the sale was $2,200, paid by Mr. Eugene Glaenzer for a Corot, "A Study at Ville d'Avray." Mr. Glaenzer also paid $1,025 for "A Nymph," by Diaz, and $800 for a small and good example of Decamps. Mr. Houge Reisinger secured a remarkably fine example of Andreas Achenbach for $825, and Knoedler & Co. paid $850 for the study by Delacroix for his Louvre picture of "Danté and Virgil Crossing the Styx," while Mr. Glaenzer bought a small and fine Corot, "Silvery Afternoon," for $1,250.

Mr. Colman's own pictures sold fairly well, especially his water colors. Mr. W. M. K. Olcott paid $575 for the large oil, "San Giorgio, Venice." Among the chief buyers of the Colman pictures were Messrs. Henry O. Havemeyer, W. T. Evans, J. Harsen Rhoades, Louis Tiffany, G. M. Curtis, W. Macbeth, a Mr. Dunham and a Mr. Notman.

ON FREE VIEW DAY AND EVENING FROM THURSDAY, MARCH 19TH, UNTIL THE MORNING OF THE DAY OF SALE INCLUSIVE

SALE AT THE AMERICAN ART GALLERIES ON WEDNESDAY EVENING, MARCH 25TH AT 8 O'CLOCK

CATALOGUE

OF

PAINTINGS AND WATER COLORS

BY AND BELONGING TO

SAMUEL COLMAN, N.A.

TOGETHER WITH HIS PRIVATE COLLECTION OF

PICTURES BY ARTISTS OF THE BARBIZON SCHOOL AND OTHERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

THE SALE WILL BE CONDUCTED BY
THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1903

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* upon the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

CATALOGUE

SALE AT THE

AMERICAN ART GALLERIES

ON WEDNESDAY EVENING, MARCH 25TH

BEGINNING PROMPTLY AT 8 O'CLOCK

PICTURES PAINTED BY MR. COLMAN

1

DUTCH COASTING CRAFT

Water Color

Height, 9½ inches; length, 20½ inches

2

THE TOWN OF BLOIS, FRANCE, FROM THE RIVER

Water Color

Height, 8¼ inches; length, 20 inches

3

AT KEW ON THE THAMES, ENGLAND

Water Color

Height, 9⅝ *inches; length,* 15 *inches.*

4

THE MOSQUE OF SIDI-BOU-HAC, TLEMCIN, ALGERIA

Water Color

Height, 7⅞ *inches; length,* 11⅝ *inches*

5

THE WINDMILLS OF ZAANDAM, HOLLAND

Water Color

Height, 7½ *inches; length,* 11½ *inches*

6

ON LAKE LUGARNO, ITALY

Water Color

Height, 13⅜ *inches; length,* 20 *inches*

7

AUTUMNAL TREES, NEWPORT, R. I.

Oil Color

Height, 9½ *inches; length,* 10¾ *inches*

8

THE WOODS IN OCTOBER: IRVINGTON-ON-HUDSON

Oil Color

Height, 7⅛ *inches; length,* 13½ *inches*

9

A HILLSIDE, SAW-MILL VALLEY, WESTCHESTER COUNTY

Oil Color

Height, 8½ *inches; length,* 13½ *inches*

10

LAKE CONESUS, GENESEE, N. Y.

Oil Color

Height, 7⅞ *inches; length,* 14¾ *inches*

11

FISHERMEN LANDING BOATS AT BORDIGHERA, ITALY

Oil Color

Height, 8⅞ *inches; length,* 14¼ *inches*

12

THE APPROACH TO COLORADO CAÑON: FROM PEACH SPRING

Oil Color

Height, 8½ *inches; length,* 18 *inches*

13

THE COAST AT ÊTRETAT, FRANCE

Oil Color

Height, 9½ *inches; length,* 15¼ *inches*

14

VENICE, FROM THE GRAND CANAL

Oil Color

Height, 8¼ *inches; length,* 16¼ *inches*

15

THE EDGE OF A WOOD IN NOVEMBER

Oil Color

Height, 9 *inches; length,* 17 *inches*

16

ON THE VIGA, CITY OF MEXICO

Water Color

Height, 9 *inches; length,* 12½ *inches*

17

ON THE RIVER ELBE, AT DRESDEN

Water Color

Height, 8¼ *inches; length,* 19½ *inches*

18

RONDA, SPAIN

Water Color

Height, 10¼ *inches; length,* 14 *inches*

19

ON THE VIGA, CITY OF MEXICO

Water Color

Height, 8¼ *inches; length,* 9¼ *inches*

20

FARM YARD AT EAST HAMPTON, L. I.

Oil Color

Height, 15½ *inches; length,* 26 *inches*

21

OCTOBER SUNSET, VALLEY OF THE GENESEE

Oil Color

Height, 22 *inches; length,* 27 *inches*

22

THE CAMPANILE, VENICE

Oil Color

Height, 10¾ *inches; length,* 16½ *inches*

23

MOONRISE AT VENICE

Oil Color

Height, 10¼ *inches; length,* 13¼ *inches*

24

NEAR OSSIPEE, N. H.

Oil Color

Height, 10⅜ *inches; length,* 15 *inches*

25

VENETIAN LAGOONS, FROM THE LIDO

Oil Color

Height, 6 *inches; length,* 14¼ *inches*

26

IRVINGTON WOODS IN OCTOBER

Oil Color

Height, 11 *inches; length,* 17½ *inches*

27

ON THE VIGA, CITY OF MEXICO

Water Color

Height, 8¼ inches; length, 9⅛ inches

28

AT NARRAGANSETT PIER, R. I.

Water Color

Height, 8¼ inches; length, 20¼ inches

29

A SKETCH IN VENICE

Water Color

Height, 9½ inches; length, 14½ inches

30

AT MORLAIX, FRANCE

Water Color

Height, 9⅞ inches; length, 13½ inches

31

ESCALIER DES CARMES, RENNES, FRANCE

Water Color

Height, 8¼ *inches; length,* 20 *inches*

32

ON THE VIGA, MEXICO

Water Color

Height, 8¼ *inches; length,* 9¼ *inches*

33

OSSIPEE MEADOWS, N. H.

Water Color

Height, 10⅛ *inches; length,* 15½ *inches*

34

STREET SCÈNE AT MARFIL, MEXICO

Oil Color

Height, 7½ *inches; length,* 8½ *inches*

35

THE OUTSKIRTS OF PUEBLO, MEXICO

Oil Color

Height, 8¾ inches; length, 12 inches

36

THE PACIFIC COAST IN CALM WEATHER, EVENING

Oil Color

Height, 24 inches; length, 50 inches

37

THE LIME KILNS OF PUEBLO, MEXICO

Oil Color

Height, 22 inches; length, 27 inches

38

GRINELL'S POINT, HASTINGS-ON-HUDSON

Height, 9¼ inches; length, 15⅞ inches

39

A STUDY OF TREES, SAW-MILL VALLEY, WEST-CHESTER COUNTY

Oil Color

Height, 9¼ inches; length, 12¼ inches

40

VENICE AT SUNSET

Oil Color

Height, 5⅞ inches; length, 13¾ inches

41

WOOD SCENE, HASTINGS-ON-HUDSON

Oil Color

Height, 9½ inches; length, 14½ inches

42

LATE AUTUMN AT IRVINGTON

Oil Color

Height, 7½ inches; length, 14 inches

43

AT NARRAGANSETT PIER

Water Color

Height, 8⅛ *inches; length,* 19⅝ *inches*

44

THE CATHEDRAL AT QUIMPER, BRITTANY

Water Color

Height, 20¼ *inches; width,* 8⅛ *inches*

45

FISHING BOATS, BAY OF NAPLES

Water Color

Height, 8⅜ *inches; length,* 19⅛ *inches*

46

COAST OF BORDIGHERA, ITALY

Water Color

Height, 8¼ *inches; length,* 20 *inches*

47

THE AQUEDUCT AT PUEBLO, MEXICO

Water Color

Height, 10 *inches; length,* 21½ *inches*

48

LAKE TEXCOCO, MEXICO

Oil Color

Height, 8⅞ *inches; length,* 12⅞ *inches*

49

E EDGE OF A WOOD IN NOVEMBER

Oil Color

Height, 34 *inches; length,* 36 *inches*

50

THE CASTELLO DEL OVO AND LIGHTHOUSE, NAPLES

Oil Color

Height, 22 *inches; length,* 27 *inches*

51

A SHOWERY DAY AT ZAANDAM, HOLLAND

Oil Color

Height, 31 *inches; length, 72 inches*

52

VENETIAN FISHING BOATS BECALMED IN THE ADRIATIC

Oil Color

Height, 24 inches; length, 50 inches

52A

THE CHURCH AND ISLAND OF SAN GEORGIO, VENICE

Oil Color

Height, 31 *inches; length, 72 inches*

MR. COLMAN'S PRIVATE COLLECTION OF WORKS BY THE BARBIZON AND OTHER PAINTERS

53

JAMES MARIS

A DUTCH TOWN

Water Color

Height, 18 *inches; length,* 21 *inches*

54

J. H. WEISSENBRUCH

A WINDY DAY IN HOLLAND

Water Color

Height, 10 *inches; length,* 20 *inches*

55

JAN MIEL

A DUTCH TOWN

Height, 19½ inches; *length,* 26 *inches*

56

G. RICHTER

THE ROMANTIC READER

Height, 19½ *inches; length,* 23½ *inches*

57

ANDREAS ACHENBACH

COAST OF HOLLAND

Height, 23 *inches; length,* 33 *inches*

58

EUGÈNE DELACROIX

DANTE AND VIRGIL CROSSING THE STYX

Study for the large picture in the Louvre

Height, 13¼ *inches; length,* 15½ *inches*

From the John Taylor Johnston Collection

59

J. B. C. COROT

A SILVERY AFTERNOON

Height, 9 *inches; length,* 12 *inches*

60

N. V. DIAZ

A NYMPH

Height, 7¾ inches; length, 8½ inches

61

J. B. C. COROT

A STUDY AT VILLE D'AVRAY

Height, 9 inches; length, 12½ inches

62

A. G. DECAMPS

A SCENE IN SMYRNA

Height, 6 inches; length, 9 inches

63

A. L. BARYE

LANDSCAPE AND DEER

Height, 7½ inches; length, 12 inches

64

VICTOR NEHLIG

COMBAT IN THE WOODS

Height, 7 inches; length, 16 inches

65

JULES JACQUES VERASSAT

A STREET SCENE IN FRANCE

Height, 4 inches; length, 6 inches

66

W. ZWART

A PICTURESQUE CORNER IN A DUTCH TOWN

Water Color

Height, 5¼ inches; length, 10 inches

67

W. ZWART

WINTER IN HOLLAND

Water Color

Height, 13½ inches; length, 15¾ inches

68

H. BOCK

TWILIGHT

Water Color

Height, 13 *inches; length,* 19 *inches*

69

NICOLASS BASTERT

WINTER IN HOLLAND

Water Color

Height, 9¼ *inches; length,* 12⅞ *inches*

70

T. TAPIRO

MOORISH SOLDIER

Water Color

Height, 7½ *inches; length,* 18 *inches*

71

W. M. CHASE

STUDY OF A HEAD

Water Color

Height, 10 *inches; length,* 14 *inches*

72

FRANK CURRIER

TWILIGHT

Water Color

Height, 11 *inches; length,* 26 *inches*

73

J. FRANCIS MURPHY

WASTE LANDS

Water Color

Height, 14 *inches; length,* 20 *inches*

74

ELIHU VEDDER

SAPPHO

Oil Color

Height, 8 *inches; length,* 8 *inches*

75

ELIHU VEDDER

BEREAVED

Oil Color

Height, 7 *inches; length,* 16 *inches*

76

WILLIAM SARTAIN

HEAD OF AN ITALIAN GIRL

Oil Color

Height, 15 *inches; length,* 18 *inches*

77

PROF. FINDRICH EIBNER

THE CATHEDRAL AT PRAGUE

Water Color

Height, 18 *inches; length,* 25 *inches*

78

JAMES MARIS

ITALIAN GIRL

Oil Color

Height, 10½ *inches; length,* 22½ *inches*

79

F. ROYBET

THE DWARF OF CHARLES V.

Oil Color

Height, 6½ *inches; length,* 9 *inches*

PICTURES IN OIL COLOR PAINTED BY MR. COLMAN

80

THE MOSQUE OF SIDI-BOU-HAC, TLEMCIN, ALGERIA

Height, 11¾ *inches; length,* 20 *inches*

81

SAW-MILL RIVER, WESTCHESTER COUNTY

Height, 7¾ *inches; length,* 14 *inches*

82

ROCKY FARM, NEWPORT, R. I.

Height, 9¼ *inches; length,* 13¼ *inches*

83

THE COAST OF HOLLAND AT SUNSET

Height, 24 *inches; length,* 30 *inches*

84

THE WATER TOWERS OF MARFIL, MEXICO

Height, 24 inches; length, 50 inches

85

AUTUMN IN THE KANAWA VALLEY, WEST VIRGINIA

Height, 31 inches; length, 72 inches

86

THE GRAND CANON OF THE COLORADO, ARIZONA

Height, 41¼ inches; width, 35 inches

87

.THE MOUNTAIN AND CLIFFS OF ARIZONA

Height, 20 inches; length, 40 inches

88

THE BORDERS OF LAKE TEXCOCO, MEXICO

Height, 13¼ inches; length, 16¼ inches

89

THE RUINS OF A MOSQUE AT BOUMADINA, ALGERIA

Height, 11 *inches; length,* 19½ *inches*

90

THE PACIFIC COAST AT MONTEREY, CALIFORNIA

Height, 13½ *inches; length,* 29½ *inches*

91

A STREET SCENE AT MORELIA, MEXICO

92

ROCKY FARM IN AUTUMN, NEWPORT, R. I.

Height, 12½ *inches; length,* 22 *inches*

93

THE CITY OF LEON, MEXICO

Height, 7½ *inches; length,* 9 *inches*

94

EVENING LIGHT ON MT. BAKER, CASCADE RANGE

Height, 6½ inches; length, 13⅜ inches

95

OUTSKIRTS OF THE CITY OF MEXICO

Height, 7⅜ inches; length, 14⅛ inches

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

96 70 -
Fishermen G. B. Wh
Total 22.275.

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3 3125 01662 7966